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have been conceived in the spirit of Jamitzer, there are others so clumsy in form and so baroque in idea as to seem utterly unworthy of the delicate fancy of the great Nuremberg goldsmith. This is notably true of B 1 to 4 and 44 to 67.

The shortcomings of the reproductions are excused by the author of the text, as being the result of inequality in the condition of the originals. They are largely due, however, to the nature of the process chosen. Had the plates been reproduced by the phototype process, as it has been developed wellnigh to perfection in the United States, the result would undoubtedly have been greatly superior. But even so we must thank Mr. Bergau and his publisher for having put within our reach these copies of originals which are almost unattainable.

S. R. KOEHLER.

BIOGRAPHY.

MEMOIR OF SETH W. CHENEY, ARTIST. Boston: Lee & Shepard. 1881. 144 pp. 5 plates. 8vo.

ALTHOUGH no author's name appears, we commit no impropriety in saying that this memorial is from the pen of the artist's wife, Mrs. Ednah D. Cheney, whose *Gleanings in the Fields of Art* we noticed in the July number of the AMERICAN ART REVIEW. But we do feel some hesitancy in bringing the *Memoir* itself to the attention of the public; for it is of such a private, personal character, that it seems not intended for the common eye. It is one of those books that should bear upon its title-page, "Printed for private distribution among the family and intimate friends"; then we should feel that it had the proper veil thrown over it, and it would be read only by those of the inner circle. As this, however, is not the case, we will deal with it as gently as though it were.

Seth Cheney was a man of sensitive, refined, and delicate nature, and these are the qualities he threw into the beautiful crayon heads by which he is so well known. He was born, November 26th, 1810, near South Manchester, Conn., and here he prematurely died, on the 10th of September, 1856. He was a younger brother of Mr. John Cheney, still living in serene old age, whose poetical and feeling work with the graver helped much to make the American annuals of twoscore years ago famous on both sides of the water, so that these ephemera became the admitted equals of the English issues. Seth Cheney began his art life as an engraver with Oliver Pelton, in Boston, and produced his first plate in 1830. Soon after, he accepted the position of Curator of the casts and pictures belonging to the Athenaeum, in order that he might have better opportunity for study, which office he retained until the spring of 1833, when he joined his brother in Paris. There are not more than half a dozen plates (excepting the outlines from Allston), all small book work, bearing S. W. Cheney's name. They are nicely done, but those that we have seen do not bear comparison with the work of Mr. John Cheney. While in Paris, Seth Cheney studied in the atelier of Isabey and De la Roche, but his health, which had always been feeble, suffered so severely under the strain that it was determined he should return home. He subsequently tried his hand at farming in the West, and later joined his other brothers in the business of silk

culture, which was afterwards abandoned for the more profitable manufacture of sewing-silk, an industry that has yielded large profit to those engaged in it.

It was not until his thirtieth year that Seth Cheney began drawing those fascinating crayon portraits already mentioned. He had a special charm in the delineation of children and young girls, whose purity and artless beauty, appealing so directly to his soul, he could transfix to the paper with matchless success. He tried his hand at painting, and also made an attempt at sculpture, while outside of art he showed considerable mechanical ingenuity. But his true art work was with the crayon, and he will always be remembered by his productions in this line. There is a carbon photographic portrait of the artist, from a drawing by Kimberly, after a small daguerrotype, for a frontispiece to the volume, and there are two other carbon photographs and two heliotypes, from drawings by Mr. Cheney, but they do not seem to us to convey the full value of his work,—not as well, indeed, as the plates engraved from his drawings by his brother John.

Mrs. Cheney, in the preparation of the *Memoir*, has drawn largely upon her husband's letters and journals. The book would be more useful if it had an index appended.

CHARLES HENRY HART.

ETCHING.

THE ETCHER'S HANDBOOK. By PHILIP GILBERT HAMERTON, Author of *Etching and Etchers*. Giving an Account of the Old Processes and of Processes recently discovered. Illustrated by the Author. Third Edition. Revised and Augmented. Charles Roberson & Co., 99 Long Acre, London. Roberts Brothers, Boston, U. S. A. 1881.



R. HAMERTON'S *Handbook* is so well known by this time that it is entirely unnecessary to give an opinion as to its general merits. Suffice it to say, therefore, that the changes in this third edition consist principally in the elimination of controversial matter (Chapter XVIII, *Vulgar Errors about Etching*, of the first edition) and the addition of several new chapters on *Mixed Processes*, *The Roller*, etc., together with occasional changes and emendations in the chapters which remain. Concerning the elimination of controversial matter, Mr. Hamerton says in his new Preface: "This was useful in its own time, when we had to contend against much prejudice for the restoration of etching to its proper place amongst the fine arts, but to-day, when the victory is won, we may drop controversy altogether, and for my part I gladly do so. It has been one of the greatest satisfactions of my life to see etching resume its place in the world of art." One of the most important additions will be found on page 43:—"The Dutch mordant is best when made freshly every time it is wanted, and not kept in stock. If left to freeze in winter, it loses its strength." This is in direct contradiction to Mr. Hamerton's former advice to "make a good quantity of this mordant at once, so as always to have a plentiful supply by you," as given in the second edition of his *Etching and Etchers*. I owe it to the readers of my edition of Lalanne to call attention to this change here, as, on the strength of Mr. Hamerton's

authority, I copied his former directions into the book named. (See p. 67, note 16.)

It is curious that a writer so well informed in the history of etching as the author of this Handbook should allow the following sentence to stand:—"It is only, I believe, since photographers took to using flat trays for baths that etchers have learned to use them also." I pointed out the erroneousness of this opinion in the first number of this REVIEW (see p. 6). To the authority there cited might have been added Meynier, *Anleitung zur Aetzkunst*, Hof, 1804, who figures the tray on Plate II, Fig. 6, and describes it on p. 17.

S. R. KOEHLER.



ART AND THE FASHIONS.

BEAUTY IN DRESS. By MISS OAKY. New York: Harper & Brothers. 1881. 196 pp. 12mo.

BEW who have considered the subject from any but a strictly dressmaker's point of view can doubt that other things beside the decrees of fashion—that certain aesthetic principles—may be and should be consulted in the dress of at least the female part of the race. The opposite sex is forever twisting women with their devotion to fashion, and custom, and precedent,—with their slavish adherence to the dogmas of shopkeepers, and mantuamakers, and leaders of society. There is injustice in this, and something more than a want of grace when we consider the source from which it comes,—when we reflect that men's costumes are far more cast-iron in their laws, and far more strictly and universally adopted, than are those of women. There has never been a time, even when the dictates of fashion have seemed to be most rigidly enforced, when women were not allowed a far greater limit of variation than is ever claimed by the trousered sex. At the present time, moreover, there is a peculiar liberty allowed, and even encouraged by fashion itself. Never within the memory of living women have sartorial laws been so flexible; never has it been possible for a woman to dress so entirely to suit her appearance and her taste. From foot-gear to head-gear there is not an article of the toilette which may not be almost indefinitely modified without seeming "out of fashion." More than this, there has been growing up in society of late a distinct preference for artistic and individual modes. To be eccentric, with a pleasing eccentricity, may now be a woman's highest claim to be called well-dressed. The mania for "aesthetic" attire, caricatured in *Punch*, has, in its quieter manifestations, been productive of immense good to the collective appearance of the sex. Miss Oakey's little book comes, therefore, at a favorable moment. It contains many good suggestions, and enforces some admirable precepts. The chief impression left by its perusal is, however, one of dissatisfaction. It is incomplete and fragmentary. Perhaps, however, in the nature of things it would be impossible to treat the subject otherwise than with judicious hints, which may do good if they fall upon favorable ground.

The best part of the volume is that which analyzes the different combinations of color and form that go to make the physical variations of the race, and which points out what colors best suit each type. The conclusions arrived at seem usually right, though they are at least open to dis-

cussion in several instances. The difficulty in the way of their doing much practical good lies in the difficulty of their application. It is hard to legislate well for classes when classes can barely be said to exist, when—as with some grammatical rules—the exceptions and subvariations far outnumber the strictly conformant types. Every woman is in herself a peculiar type. In attempting to find her place in a general class (even though broadly defined as the classes are in Miss Oakey's book), and to dress herself in accordance with the rules prescribed therefor, she may go further wrong than in adjusting her toilette by empirical reference to the looking-glass and to the verdicts of impartial friends. One point, however, is well worthy of notice in this part of Miss Oakey's volume,—the assertion that black is not a color that can be creditably, or even safely, worn by every woman. The practical advantages of black clothes as such, and the fact of their comparative quietness of effect, has brought them into more general favor than they deserve. With her treatment of the color question I have noted much the best part of Miss Oakey's book. Of cut and line and general propriety of effect she has not much to say that is unfamiliar to the average shopping woman. Those who transgress the very elementary principles she here lays down must be so devoid of perspective qualities as to be unable to derive any profit from any teaching. One may take exception, by the way, to the author's preference for colored shoes.

Miss Oakey's book, in conclusion, cannot fail to do some good by turning women's minds to think of the subtle, yet important relations of color in costume, even though it does not furnish many precepts which may safely be followed out of hand. That this last is the case ensues, I must repeat, rather from the nature of the subject than from any incompetence on the author's part to treat it with ability. What Miss Oakey might have accomplished, however, is a better arrangement of her little book. Faults of construction and sequence and logical connection are almost unpardonable in so small and simple a volume.

M. G. VAN RENNSLAER.



NOTES AND ANNOUNCEMENTS.

AMERICAN.

MR. H. A. ROTHERMEL, of St. Louis, Mo., proposes to publish a monthly illustrated magazine, entitled *Art and Music*. "The art magazines of the East," says the prospectus, "while of great value in themselves, as reflectors of the course of events in Europe and on the Atlantic coast, are not sufficiently broad in scope to satisfy the needs of the whole country." The publisher promises "to make good this shortcoming in a monthly magazine, which shall rival any of its Eastern contemporaries, both in the quality of its reading matter and illustrations, and in the excellence of its musical columns."

MR. CHARLES H. MOORE'S series of five plates, executed in etching and mezzotint, after the manner of Turner's *Liber Studiorum*, and issued by the Harvard Art Club, has been completed. The plates are,—1. *The Village of Simplon*; 2. *Gathering Storm, Simplon*; 3. *Old Door-Way, Venice*; 4. *Florence, from near San Miniato*; 5. *On the Lagune, Venice*. The series may be had of Mr.